DOCUMENT RESUME

ED 210 394 UD 021 892

AUTHOR Valbuena, Felix Mario; And Others
TITLE Multicultural Awareness for the Classroom: The Black Americans.
INSTITUTION Detroit Public Schools, Mich. Dept. of Bilingual Eduction.
PUB DATE 78
NOTE 56p.; For related documents, see UD 021 885 and UD 021 891-895.

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS African Culture; *African History; *Black Culture; Black Dialects; *Black History; Blacks; Curriculum Guides; Elementary Secondary Education; Lesson Plans; *Multicultural Education
IDENTIFIERS *Africa

ABSTRACT

This guide provides the teacher of multiethnic students with information and lesson plans for teaching about black Americans. The guide contains seven sections, the first of which outlines African history and the history of blacks in the United States, specifically Michigan. Section two examines the African oral tradition and discusses African grammar and black American pronunciation. Sections three through seven cover African and black American art, music, dance, religion, holidays, food, and games. A bibliography on Africa and black Americans concludes the guide. (APM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED210394

DETROIT PUBLIC SCHOOLS

Division of Educational Services

Department of Curriculum Development and Services

Department of Bilingual/Bicultural Education

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

JoAnne E. Moore
Detroit Public Schools

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

MULTICULTURAL AWARENESS FOR THE CLASSROOM

THE BLACK AMERICANS

1978

UD021892

FOREWORD

The primary objective of this series of guides is to provide the classroom teacher of multi-ethnic students with as much information and as many teaching resources as possible to enhance multicultural awareness of the total school population. It is hoped that this guide will simplify the efforts of teachers in their search for relevant learning experiences for the children of their classes.

This publication is not intended as a definite, all encompassing work; it is merely a beginning. In order for it to be of continuing value, the content should be augmented by the suggestions of teachers, parents, children, and all those interested in providing knowledge and understanding of other peoples.

Making the Guide

Work on this guide began in the summer of 1977 as part of a curriculum development workshop sponsored by the Detroit Public Schools, office of Bilingual/Bicultural Education. Revisions, editing and additional materials were developed in Saturday workshops during the 1977-78 school year. Final editing, rewriting and developing of student activities occured during the summer of 1978.

Using the Multicultural Awareness in the Classroom Series:

This series of guides has been developed by the Department of Bilingual Bicultural Education for:

1. Teachers and Administrators: To acquaint the instructional staff and administrative personnel with the historical perspectives and cultural contributions of the diverse ethnic communities of Detroit.

   To assist both monolingual and bilingual classroom teachers in introducing and implementing classroom activities which target the diverse cultural and linguistic heritages of Detroit.

   To provide the basis for inter and cross disciplinary instructional approaches which employ culture as the pivotal point.

2. Detroit Public Schools' Students

   To introduce students to the multi-cultural panorama of the Detroit Community through relevant, correlated classroom experiences and activities.

   To impart a sense of admiration for the cultural heritage and linguistic background of the many people who are an integral part of the Detroit school community.

Our schools have the distinct privilege of educating children and youth and who have uniquely diverse cultural heritages. It is our hope that educators can continue to grow in their awareness of Detroit's multicultural milieu through the series of publications; that students of all races, cultures, and language backgrounds can share in the vast storehouse of knowledge which is our community.

Each guide in the series has been written by a primary resource, a classroom teacher representative of the target culture. Lessons, activities and evaluation components have been designed to correlate with salient aspect of each culture. The section entitled "Survival Sentences" provides transliterated sentences and phrases in the target language to facilitate communication with limited English speaking students.

These guides are designed to be used. We invite you, the teachers to put them to work in your classrooms. A general evaluation form has been included on the last page of each guide. Your comments, suggestions, criticisms are vital in tailoring this series to your needs and the needs of your students.

Dr. Felix Valbuena, Director, Department of Bilingual/Bicultural Education

Dr. Lewis E. Ellis, Divisional Director,
Department of Curriculum Development and Services

Dr. Louis D. Monacel, Assistant Superintendent,
Office of Federal, State, and Special Programs

Dr. Marvin L. Greene, Assistant Superintendent,
Office of Curriculum and Staff Development

Dr. Melvin Chapman, Deputy Superintendent,
Division of Educational Services

Dr. Norman V. Fuqua, Executive Deputy Superintendent

Dr. Arthur Jefferson, General Superintendent,
Detroit Public Schools

ACKNOWLEDGMENTS

The Black American component of the Multicultural Awareness in the Classroom series was produced through the efforts of a dedicated staff of bilingual personnel during the 1977 Summer Workshop and the 1977-1978 school year under the leadership of the Detroit Public Schools, Department of Bilingual/Bicultural Education, Dr. Felix Mario Valbuena, Director.

Commendations are extended to the author, Sheryl Byrd, Speech Teacher, Kosciusko School, Region Three. We are grateful for the assistance of Ivery Harvey, Assistant Principal, Grant Elementary School, Region Six, Martha Moten, Assistant Principal, Webster School, Region Two, and Luther Washington, Bilingual Teacher, Ruddiman Middle School, Region Three.

Special acknowledgment is further extended to Phyllis A. Clemens Noda, Multicultural Program, Mercy College of Detroit, without whose direction, suggestions and development of classroom activities, this guide would not have taken form, and Jesse D. Baker, Resource Teacher, Department of Bilingual/Bicultural Education, Detroit Public Schools, who coordinated the workshop series and materials development and publication.

TABLE OF CONTENTS

I. Historical Background 1
   1. Africa
   2. U.S. - Michigan

II. Oral Literature 13
   1. Grammatical Differences
   2. Sample Speech Patterns

III. Religion, Music, Dance 21
   1. Religion
   2. Music
   3. Dance
   4. Musical Instruments

IV. Art 35
   1. Masai Shield
   2. Devil Mask
   3. Hair Styles

V. Food 45
   1. Afro-American Food Legacy
   2. Sample Recipes

VI. Games 50

VII. Holidays 54
   1. Malcom X
   2. Martin Luther King

VIII. Bibliography

I. HISTORICAL BACKGROUND

Africa

Scientific research has established that mankind's birthplace is likely to have been Africa, in the regions of the Sahara. Africa's rich cultural history, dating back to the dawn of civilization, is only recently coming to light through archaeological discoveries. Three Kingdoms, Ghana, Mali, and Soghai, were the main trading routes in Africa during the 11th to the 16th centuries and flourished with power. In Ghana, the strongest and most wealthy of the forty-four Great Kings Tenkamenin, who ruled during the mid-11th century. The people of Ghana were farmers and traders. As Ghana's power waned in the latter part of the 11th century, the Kingdom of Mali rose to dominance. Mansa Musa was Mali's most famous ruler. His historic pilgrimage to Mecca in 1324 was later credited with the downfall of his kingdom. Askia Mohammed was King of Songhai, the strongest and largest kingdom of Africa in the mid-1400's. Askia Mohammed was overthrown by his oldest son in 1592, which began the downfall of the culture and civilization of Songhai. The Moors, Muslims from Morocco, took over and the west coast became prey to European traders who perpetuated the slave trade. It is from the west coast that the majority of slaves came to the New World.

United States and Michigan

Blacks are the only people in the United States whose ancestors did not come to America of their own free will. They were brought to Jamestwon, Virginia, by the Dutch and were sold as indentured servants. The time was 1619, a year before the arrival of the Mayflower. The first Blacks to land in America were not, however, slaves. It was

only when the law allowed a person to inherit a Negro, just like any other property, that slavery came into existence.

Many Spanish explorers brought Blacks with them as slaves or servants. Estevan, a Black Servant, sailed with the Spanish explorer Cabeza de Vaca and led the first exploration into the deserts of the Southwest, which later became New Mexico and Arizona. Free Negroes also came with other explorers.

In the English Colonies, Africans worked as indentured servants. They were to work without pay for a period of time, but received food, shelter, and clothing. After serving their indenture, they could become a part of the community as free colonists. However, as the white colonists sought ways to increase their financial holding through expansion of the tobacco and cotton trade, quite naturally the need for laborers to plant and harvest became vital. Blacks were cheap labor and, eventually, the period of indenture was extended to life service. By 1660, Maryland and Virginia had passed laws which made slavery legal. Slaves then became property. Slavery existed from 1660 until 1865, with its strongest foothold in the South.

Black immigration to Michigan in appreciable numbers began in 1830, and lasted until 1840. It assumed its largest proportions just before the Civil War. The immigrants were "Free" Negroes, i.e. manumitted slaves or their children or the Negro children of White women. Blacks came to Detroit when the Secretary of War authorized Governor Austin Blair to raise a regiment of Negro Volunteers in 1863. Approximately 1,500 Blacks served in this regiment.

LESSON PLAN
HISTORICAL BACKGROUND
5-8

Goal : The student will be able to accurately label the other countries that will fit into the vast continent of Africa, thereby getting a visual picture of the size of the continent.

Materials: Mimeographed maps of Africa
Pencils and crayons for Elementary grades

Procedure: The teacher will read the statment at the bottom of her copy of the map of Africa. She will then show the students their maps of Africa with the shapes of the United States, Japan, India, New Zealand and Europe. The teacher will direct the students to write in the names of the countries based on the shapes seen. If the students have not had previous map training, they may simply reproduce the teacher's copy. Grades under 4 may just color the countries in different colors without writing their names.

Option : All of the information on historical background may be read to the students for interest.

LESSON PLAN
3-7

Goal : The students will locate the three kingdoms that were the main trading routes in early Africa and name the Kings who ruled in each.

Materials: Mimeographed maps
Pencils and crayons

Procedure: The teacher will read to the students about the Kings and Kingdoms of Africa contained in the Historical Background. The students will color the three Kingdoms on their maps in different colors. They will then draw and place the Kings

of each region in the proper area and write the names beside them. The teacher will write the names on the board for the students.

Ghana - King Tenkamenin
Mali - King Mansa Musa
Songhai-King Askia Mohammed

Option : Grades under 3 might draw pictures of the Kings after hearing the story.

LESSON PLAN
High School

Goal : The student will demostrate comprehension of a reading of the Historical Background of Africa and Blacks in the United States and Michigan by answering ten multiple choice questions.

Materials: Mimeographed paper of reading
Pencils
Test questions (mimeographed)

Procedure: The teacher will distribute readings on the Historical Background of Africa and instruct the students to read it. (Can be translated into native language if necessary). After the reading, the teacher will pass out the test sheets and the student will answer the questions. The student may be given an "open-book" test, followed by a discussion.

TEST QUESTIONS
7-12

1. Mankind's birthplace was probably
   (a) South of Mali (b) South of the Sahara (c) in North America
2. The strongest King of Mali was
   (a) Mansa Musa (b) Tenkamenin (c) Mohammed
3. Blacks arrived in the United States in
   (a) California (b) New Mexico (c) Wyoming

5. African's worked as _____ in the colonies
   (a) indentured servants (b) slaves (c) carpenters

6. Blacks came to Detroit in 1863 for
   (a) work (b) soldiers (c) escape

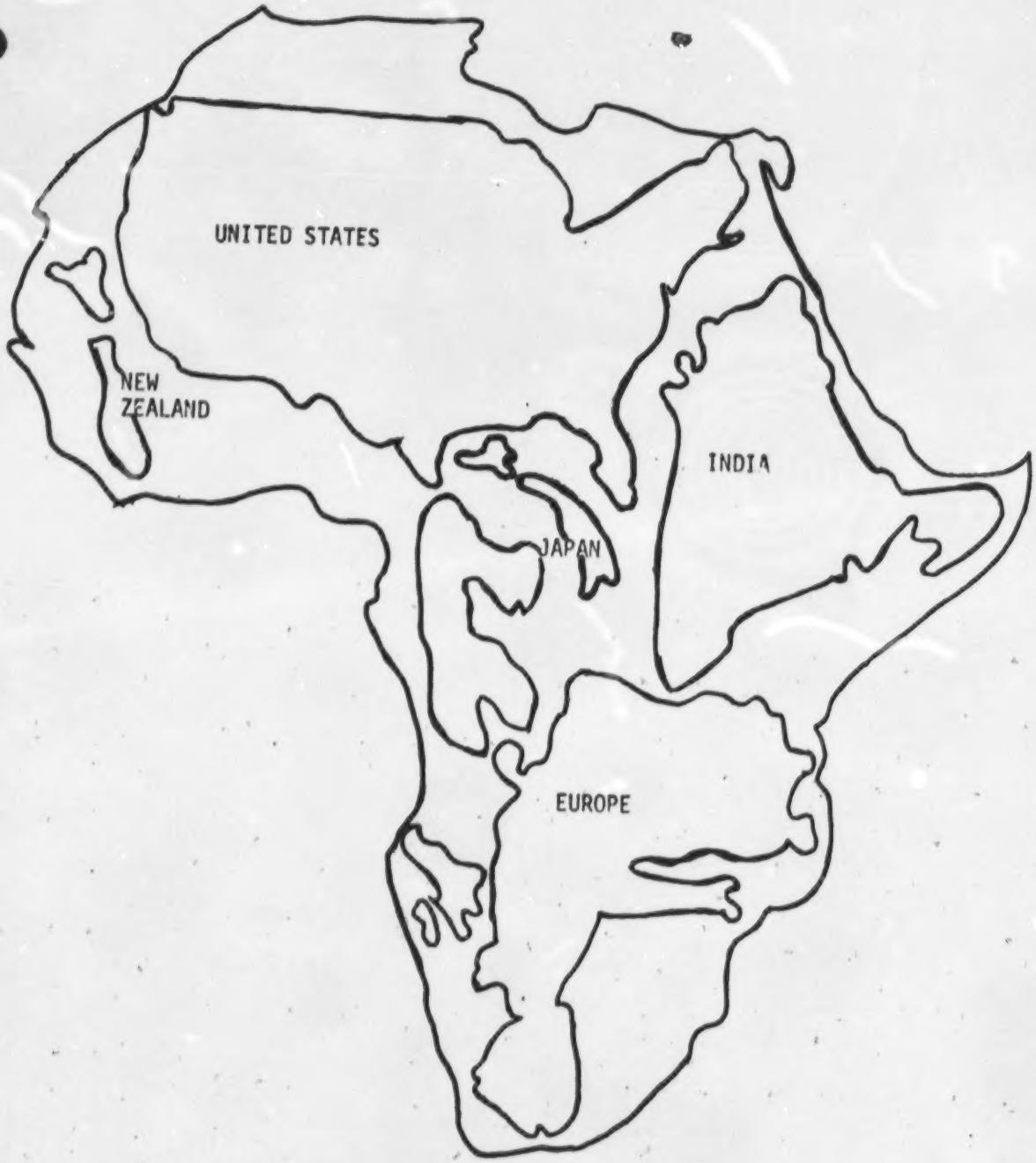
7. Blacks came to Michigan about
   (a) 1830 (b) 1930 (c) 1863

8. The Black immigrants to Michigan were
   (a) men (b) runaways (c) "Free" Negroes

9. Slavery lasted over _____ years.
   (a) 100 (b) 200 (c) 300

10. Approximately _____ Blacks served in the regiment of Negro volunteers in Detroit in 1863.
   (a) 1,500 (b) 2,000 (c) 3,00

TEACHER'S COPY



The United States, Western Europe (including Great Britian, Ireland, Sweden and Norway) India, New Zealand, and Japan can all fit comfortably within the vast continent. Africa stretches 5,000 miles from North to South and 4,600 miles from East to West. Its land area is approximately 1,700,000 square miles.

STUDENT COPY

Morocco
Mali
Songhai
Ghana

II. ORAL LITERATURE

Grammatical Difference

Music, religion, myths and legends were all transmitted orally in the African culture. This form of oral tradition was brought to the United States and can be seen in the preaching and singing in Black churches. It can also be seen in blues and jazz music. Men known as "groits" in Africa were literally "living history books". Groits preserved the culture and customs of Africa by telling and re-telling the legends and philosophies that set the traditions of the time.

Speech and language have always been of great importance to integrate with unfamiliar tribes, the Blacks were denied the opportunity to preserve their tribal languages. Therefore, in the process of becoming acclimated to servitued, the original forms of the tribal language were lost and what has been referred to as non-standard English has evolved. More accurately, this English was "Pidgin" English, complete with rules of grammar and sentence structure. Researcher J.L. Dillard found three varieties of English spoken in slave communities by the 18th century: West African Pidgin English, Plantation "Creole", and standard English. Today in the West Indies a form of Pidgin English survives. Linguists of Louisiana are making attempts to preserve the musical Creole dialect while the Black dialect, in general, has taken on a variety of forms throughout the continental United States.

Some major grammatical differences in the verb forms that can be identified in some black children are:

I. Absence of forms of the verb "be"--

A. In simple sentences ending in adjectives and nouns--
"He # good." "They # my friends."

B. In sentences with progressive forms of the verb--
"He # working hard." "We # being good."

C. In sentences of futurity with the verb "go"--
"It # gon work." "You # gon see."

II. Absence of "were" as the past plural of "be"--
"We was happy." "They was sad."

III. Absence of the third person singular ending "-s" or "--es"--
"He work." "She play."

Both the absence of the ending and the singular form of the verb are especially noticeable with "do", "say" and "have"--
"He have." "It do". "She say."

IV. Absence of a difference between present and past forms of the verb--

A. Regular verbs--
"Yesterday, he start to go." "They miss the bus last night."

B. Irregular verbs--
"She catch a cold last winter." "This time we lose two games."

V. Occurrence of the verb "be" where other forms are expected--

A. In simple sentences with predicate nominatives--
"He be good." "They be my friends."

B. In sentences with progressive forms of the verb--
"He be working." "We be playing."

Sample Speech Patterns

African Word	Afro-American Word	Meaning
Yaw Kay	OK	All right
Hini	Hip	Aware
Cat	Cat	Man
Dega	Dig	Understand
Tota	Tote	Carry
Saut (to run around the Kaaba)	Shout	Religious dance
Banzar	Banjo	Musical instrument
Yam		Yam
Goober		Peanut

Non-Standard	Standard
neva	never
wanna	want
ansa	answer
evey	every
whsoneva	whoever
cain't	can't
arn	iron
wudna	would not
brudder	brother
dat	that
letta	letter
sinz	since
awl	all
becuz	because
sumpn	something
evythin	everything
innerupt	interrupt
tetch	touch
blo	below
juz	just
chil	child
hep	help
toof	tooth
borry	borrow
chirren	children
kin	can

SAMPLE LESSON
LANGUAGE MIDDLE OR HIGH SCHOOL

Goal : Given examples of non-standard vocabulary either by tape recorder or teacher dictation, the student will write the standard form with 75% accuracy.

Material; Ten words taken from non-standard vocabulary.

Non-standard	Standard
1. cain't	1. can't
2. innerupt	2. interrupt
3. borry	3. borrow
4. chirren	4. children
5. tetch	5. touch
6. Kin	6. can
7. evythin	7. everything
8. sumpn	8. something
9. hep	9. help
10. toof	10. tooth

Procedure: Give the students paper and pencils and instruct them to number from one to ten. Explain that they will hear some non-standard words. After listening, they are to write what they think the standard forms would be for each word. If the children are not familiar with the terms standard and non-standard, give examples of each before starting.

LESSON PLAN
MIDDLE AND HIGH SCHOOL

Goal : The students will orally read the poem "An Ante-Bellum Sermon," by Paul Laurence Dunbar in dialect and demonstrate comprehension by discussing the meaning and the differences in spelling of some of the words.

Material: The poem "An Ante-Bellum Sermon," by Paul Laurence Dunbar

Procedure: The students will read the poem orally, each taking turns with each verse. After reading, they should then list the words that are spelled differently and pronounced differently. A discussion of the meaning of the sentences should then follow.

AN ANTE-BELLUM SERMON

by Paul Laurence Dunbar

We is gathahed hyeah, my brothahs,
In dis howlin' wildaness,
Fu' to speak some words of comfo't
To each othah in distress.
An' we chooses fu' ouah subjic'
Dis—we'll splain it by an' by;
"An'de Lawd said, "Moses, Moses,"
An' de man said, "Hyeah am I.'"

Now ole Pher'oh, down in Egypt,
Was de wuss man evah bo'n
An' he had de Hebrew chillun
Down dah wukin' in his co'n;
"T well de lawd got tiahed o' his foolin',
An' sez he: "I'll let him know—
Look hyeah, Moses, go tell Pher'oh
Fu' to let em chillun go."

"An' ef he refuse to do it,
I will make him rue de houah,
Fu' I'll empty down on Egypt
All de vials of my powah."
Yes, did—an' Pher'oh's ahmy
Wasn't wuth a ha'f a dime;
Fu' de Lawd will he'p his chillun,
You kin trust him evah time.

An' yo" enemies may "sail you
In de back an' in de front;
But de Lawd is all around' you,
Fu' to ba' de battle's brunt.
Dey kin fo'ge yo' chains an' shackles
F'om de mountains to de sea:
But de Lawd will sen' some Moses
Fu' to set his chillun free.

An' de lan' shall hyeah his thundah,
Lak a blas' f'om Gab'el's ho'n,
Fu' de Lawd of hosts is mighty
When he girds his ahmor on.
But fu' feah some one mistakes me,
I will pause right hyeah to say,
Dat I'm still a-preachin' ancient,
I anin't talkin' 'bout to-day.

But I tell you, fellha christuns,
Things "ll happen mighty strnage'
Now, de Laed done his fu' Isrul,
An' hos ways don't nevah change,
An' de love he showed to Isrul
Wasn't all on Isrul spent;
Now don't run an' tell yo' mastahs
Dat I's preachin' discontent.

"Cauese I is n't: I ' se a-judgin'
Bible people by deir ac's;
I'se a-givin' you de Scriptuah,
I'se a-handin' you de fac's.
Cose ole Pher'oh b'lieved in slav'ry,
But de Lawd he let him see,
Dat de people he put bref in,—
Evah mothah's son was free.

An' dahs othahs thinks lak Pher'oh,
But dy calls de Scriptuah liar,
Fu' de Bible says "a servant
Is a-worthy of his hire."
An' you cain't git roun' not thoo dat,
An' you caint git ovah it,
Fu' Whatevah place you git in,
Dis hyeah Bible too'll fit.

So you see de Lawd's intention,
Evah sence de worl' began,
Was dat His almighty freedom
Should belong to evah man,
But I thini it would be bettah,
Ef I'd pause again to say,
Dat I'm talkin' 'bout ouah freedom
In a Bibleistic way.

But de Moses is a-comin',
An' he's comin', suah and fas'
We kin hyeah his feet a-trompin',
We kin hyeah his trumpit blas'.
But I want to wan'n you people,
Don't you git too brigity;
An' don't you git to braggin'
"Bout dese things, you wait an' see.

But when Moses wif his powah
Comes an' sets us ch'llun free,
We will praise de gracious Mastch
Dat has gin us liberty;
An' we'll shout ouah halleluyahs,
On dat mighty reck'nin' day,
When we'se reco;nised es citiz'—
Huh uh! Chillun, let us pray!

THREE TALES IN GULLAH DIALECT

BUH RABBIT AND BUH WOLF GO HUNTING

Buh Rabbit an' Buh Wolf all-two fuh hunt deah. Buh Wolf got plenty gunjuh (ginger cookies) an' 'e buy 'im one dog, but Buh Rabbit ent got mo' 'n one gunjuh, so 'e buy 'im one dog haid. Dey ent hone too long 'fo' Buh Wolf dog run a deah. Buh Rabbit say, "Come on, Buh Wolf, my dog haid done ketch 'um," an' 'e run ahaid o" Buh Wolf an' knock Buh Wolf dog off de deah an' fasten de dog on de deah, an' w'en Buh Wolf git deh Buh Rabbit tell 'um, say, "Look, Buh Wolf, my dog haid kill deah." Buh Wolf say, "Dog haid cyan' kill deah. Tek a dog fuh kill deah." Buh Rabbit say, "Oh, yeh, dog haid kill deah. Yunnah shum (you see it) deh on de deah, enty (isn't it so)? 'E my deah, an' I gwine git a cyatt (cart)fuh fetch 'um home." W'ile Buh Rabbit been attah de cyatt, Buh Wolf been a-study. Finally at las' 'e yeddy Buh Rabbit duh come wid de cyatt, an' 'e tek a piece o' grape-wine an'biggin fuh beat on a tree an' cry, "Please, Maussa, please don' beat we! My dog ent ketch yunnah deah. Buh Rabbit dog haid ketch dat deah. Oh, please, Maussa!" Buh Rabbit hice 'e yehs (raised his ears) an' listen. Buh Wolf keep on fuh hollah. Buh Rabbit jump off de cyaat and call out, say, "Oh Buh Wolf, you lie. Whoebbah yeard of a dog haid ketch deah? Dog haid cyan' ketch deah, tek a dog fuh ketch deah." An' 'e run off an' lef' 'um for' Buh Wolf.

BUH DEER AND BUH SNAIL HAVE A RACE

Buh Deah been aboas' dat he de fastes' runnah een de worl'. Buh Snail say, "Buh Deah, I t'ink I run a race wid you." Dey all laugh at Buh Snail, but he say he want to try to beat Buh Deah, so day'p'inted de day fo' de race. Buh Deah come to de place weh dey gwine staart, but he not see Buh Snail. But Buh Snail, he deh, an' he crawl up easy like undah Buh Deah tail. Fin'ly Buh Deah say, "Well, I wondah weh is dat Snail. I guess he don' wan' a-run no race." Buh Snail speak up an' say, "I'm hyuh, let de race staart." So Buh Deah went sailin' off down de road, an' soon he come to de finish place. Big crowd deh. Buh Deah say, "Hab anybody seen dat Snail?" Dey all laugh an' say dey ain' shum (see him). So Buh Deah staart to set down, an' Buh Snail cry out, "Man, git up off-a me. I been hyuh long befo' you." So dey give de race to Buh Snail.

PLAYING DEAD IN THE ROAD

Once a man been fishin' an had a cyaart load o' fish. Buh Rabbit lay down side o' de road like 'e daid. De cyaart go by, an' den Buh Rabbit run t'rough de woods an' lay down 'side de road again. Cyaart come along an' de man say, "How come so many rabbit daid een de road today. If I see anudder one, I pick um up." Buh Rabbit run roun' an' lay down 'side de road again. W'en de man come along, he say, "I never see so many daid rabbit. I t'ink I bigin to pick um up." So he pick up Buh Rabbit an' t'row 'im up on de cyaart wid de fish.

Buh Rabbit t'row off fish an' t'row off fish till he got all he want, den he jump off na' go back an' pick up de fish an' take um home. Buh Wolf come along an' see all de fish. He want to know how Buh Rabbit got um. Buh Rabbit say, "Man, I play like I daid, an' de man put me on de cyaart, an' I t'row off de fish." So nex' day Buh Wolf done de same trick. De man stopped de cyarrt, say, "Well, Buh Rabbit fool me dat way, but you no fool me," an' he beat Buh Wolf to deat' an' carry 'im home for' he chillun.

III. RELIGION, MUSIC, DANCE

Religion

In Africa, religious beliefs and customs differ in the various sections. Most people believed in an ominpresent God. Since they believed that the spirit lives on after death, they worshipped the spirits of their ancestors. One person, similar to a priest, had special power to communicate with the spirits and conduct the religious ceremonies. Today, belief in Islam claims a large segment of the African population. Most Christians are Protestants, Roman Catholics or Easterns Orthodox. There are about five to ten million Egyptians and Ethiopians who are Optic Orthodox. Other religiors include Hinduism and Judaism.

Today, Black Americans also demonstrate variety in their choice of religious beliefs. Slaves brought with them traditions from their homeland. Richard Allen and Absalom Jones organized the Free African Society from which evolved the African Methodist Episcopal Church and the African Protestant Episcopal Church. At that time, the majority of Black people followed the Methodists. Allen became the first Bishop of the AME church in 1816. After this, the Black Baptists began to organize along with the other disciplines available today.

Music

Music is a very important aspect of religion in the Black churches today. The music of Africa is based largely on rhythm, with drums giving the beat, then harmony and melody. Chant and calls are

very popular in vocal music. In early slave days, chants or "yells" were often heard. This antiphonal style was a means by which the slaves could communicate with each other in the fields. They used dialect, inhibiting the overseers from understanding them. Later, they had no real theme or formal structure. They did not have to conform to musical propriety but created free music. Each soudn and phrase was produced at the discretion of the caller. Another characteristic includes a single musical statement combining several statements. It may be short and sharp, end quickly or waver and thin out. Many moods may be expressed including love, loneliness, and home-sickness.

The Blues probably evolved as a result of the African experience in the United States. Blues are spontaneously created folk songs, expressing discontented feelings about life and love. W. C. Handy was the first to standardize the Blues by writing down the rhythms on paper. He became known as the "Father of the Blues." The Blues usually include a lot of rhyming. A four-line stanza may have the second and fourth lines rhyme. The rhyme is often determined by the local dialect. Sometimes in West Africa and the U.S. the words are left out at the end of the stanza and the unstrument completes the line.

Jazz is original American music influenced by Blacks during the 1920's. Jazz is characterized by syncopation and was born out of the will to create. Jazz is improvised and the performer uses his voice or instrument to express his feelings.

Gospel songs are not spirituals. The spirituals were created

by a great body of unknown singers. Gospel songs are modern composed songs, most of them written by living men and women since 1925. They originated with Black writers and singers in the Black churches. Gospel songs are so forceful that churches really do "rock."

In the old days, the slaves had no way of protesting against their fate without the danger of being whipped or even killed, except through their songs. So into the lines repeated over and over went all the pain and sorrow of their bondage. Spirituals are thus really "sorrow songs."

Dance

Dance is considered a unique art in Africa. It is an expression of life performed for rain, good harvest, healthy children, and enjoyment. Drums, bells and other rhythm makers are used as dancers stomp, leap and stoop, expressing the ritual. Couple and solo dancing is rare. Dancer are often in circular formation or single file.

In America, Black people continue to regard music and dance as inseparable. In some religious settings one might see "shouters" doing a holy dance before the singing congregation of the church. The African impact of dance can also be seen in the current "disco" dances.

Musical Instruments

Banjo. The banjo is an original American instrument, one of the very few musical instruments not brought to this country from Europe. It was first made in crude form by plantation slaves in the South. Then, to help syncopate the beat of their music, they later took rib bones of sheep and polished them. With the bones between their fingers they beat out the rhythms. During colonial times the drum was a common feature of the circle dances of Africans. However, after the onset of slavery, the use of the drum was forbidden. Its rhythmic function was continued through hand clapping and foot stomping.

Balaphon. From this instrument evolved the xylophone. This African instrument is made from a frame of wood slabs varying in length. The slabs are suspended over an open trough or hollow gourds which amplify the sounds. It is played by striking the keys with a short hammer wrapped in leather or rubber.

Rattles and Scrapers. Rattles were made from pebbles or seeds inside a hollow gourd. They are seen and used today by many rock and concert groups. Today, imitations of the metal scrapers, scraping sticks and notched gourds and bones can be seen in the washboard and kitchen garter used by some street performers.

Marimba or Marimbula. This is a small hollow or solid board with metal or reed keys. In some regions it is also known as a sansa or rhumba box.

LESSON PLAN

K - 12

Goal: The students will listen and/or sing some samples of Black songs.

Materials: Two Black songs -- "Lift Every Voice and Sing" and "All Night, All Day, "He's Got the Whole World in His Hands" (For further reference see: Afro-American Sing-, Detroit Board of Education and Making Music Your Own by Silver Burdett Company which has samples of Jazz and Blues with some biographical sketchs of famous musicians.)

Procedure: The teacher will play the music either by piano or record.

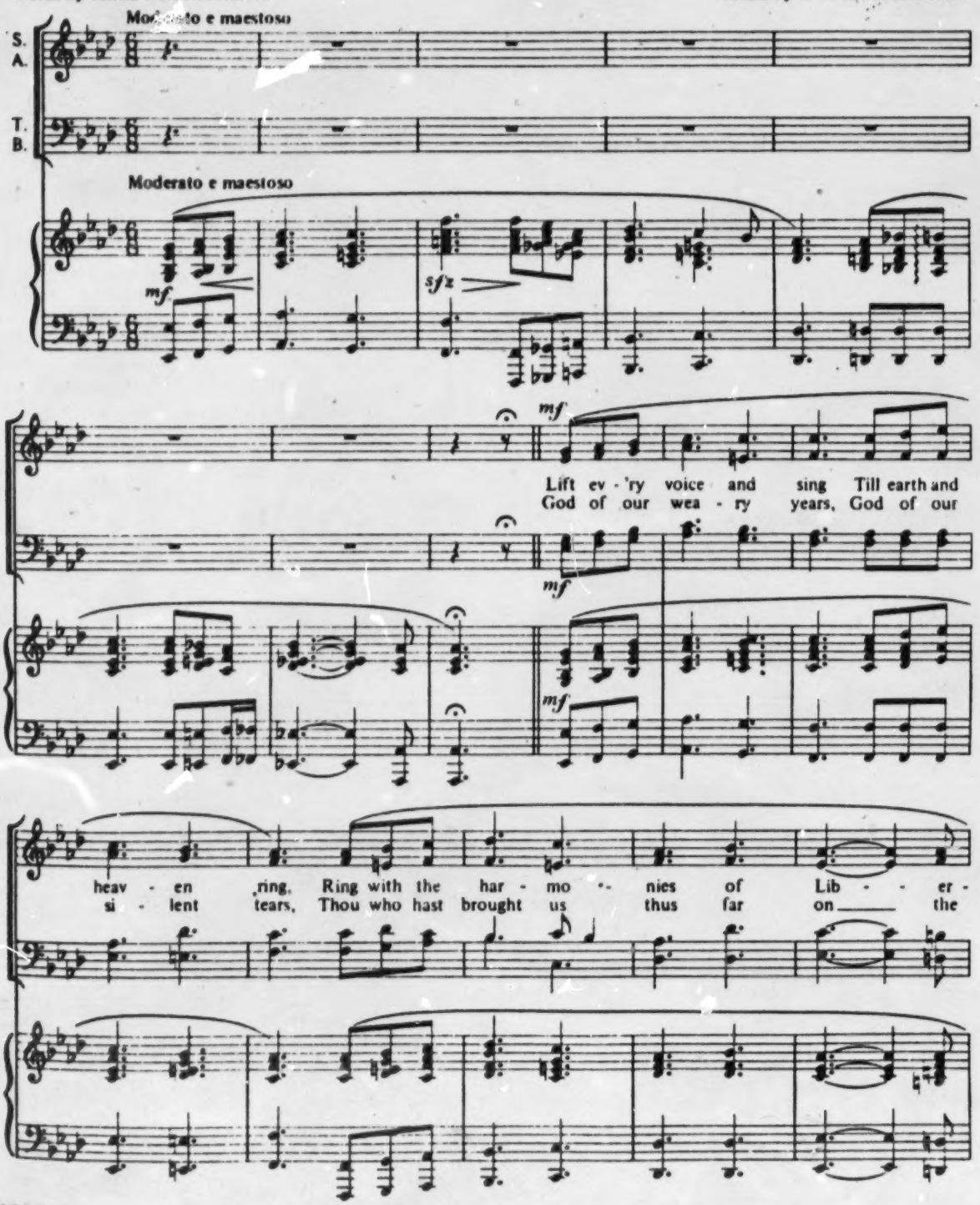
The children will sing or listen to the music with imagination; the student may be directed to create their own musical instruments and to experiment with spontaneous dance movements.

Evaluation:

Lift Every Voice and Sing

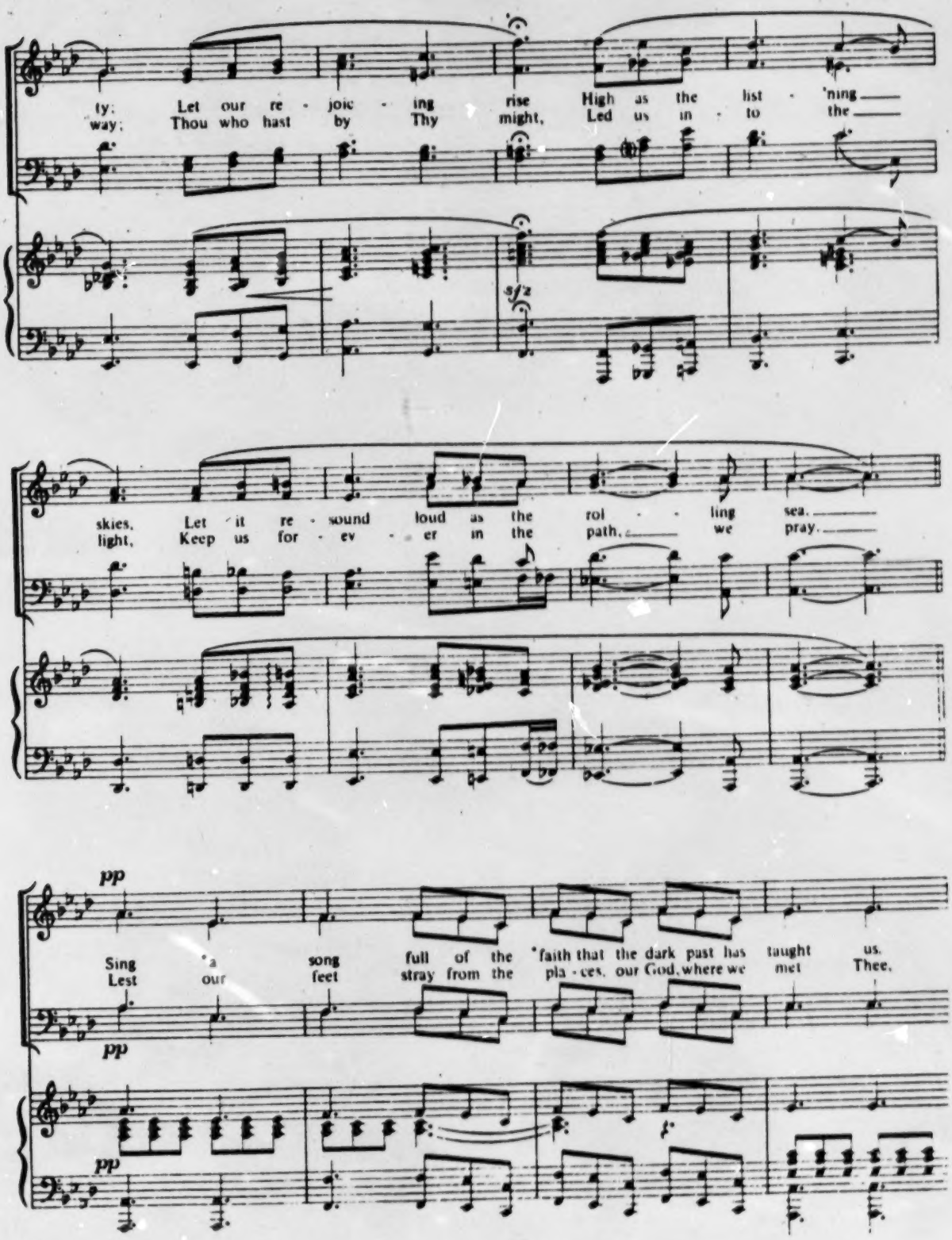
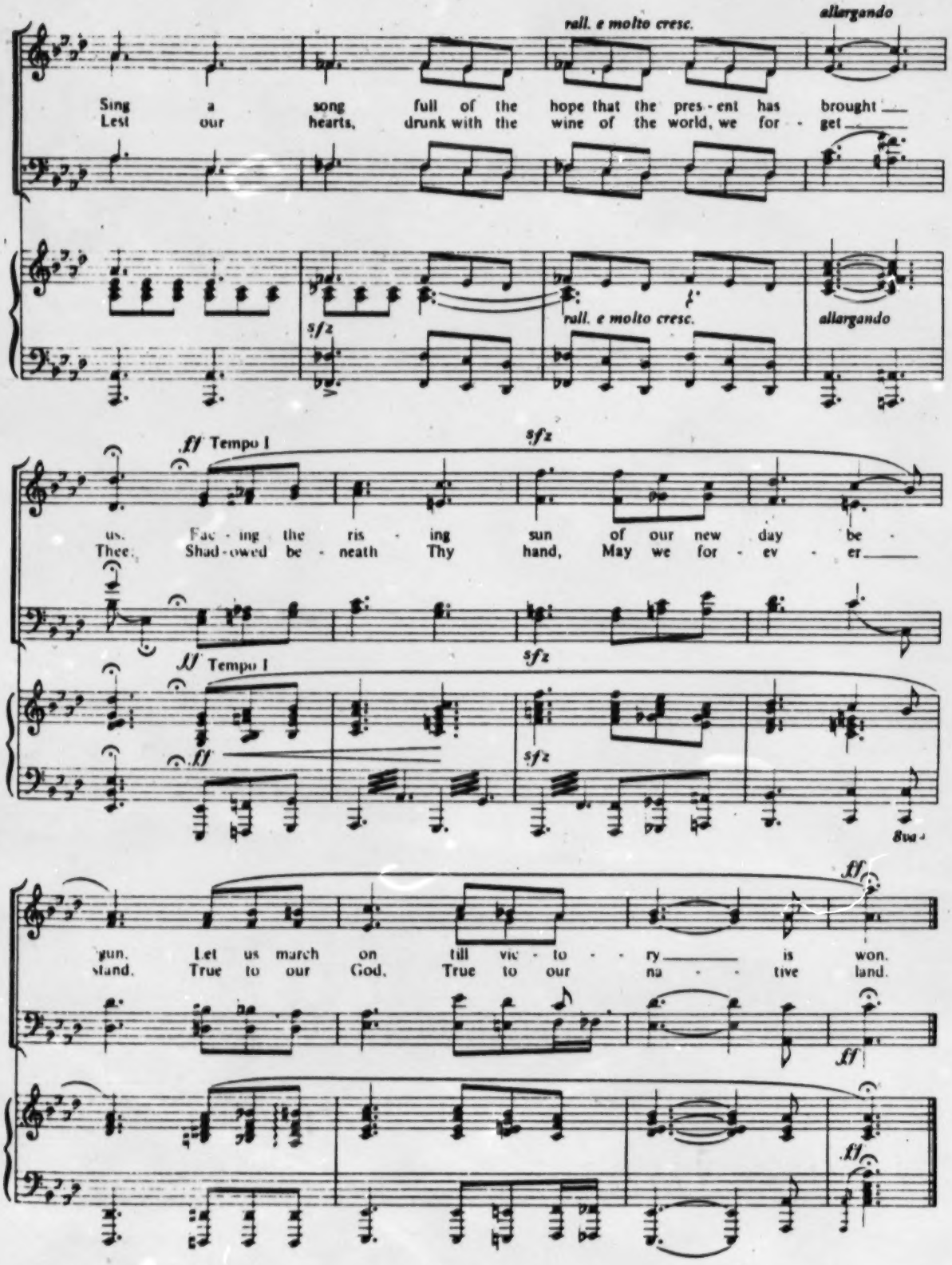
SATB and Piano

Words by James Weldon Johnson

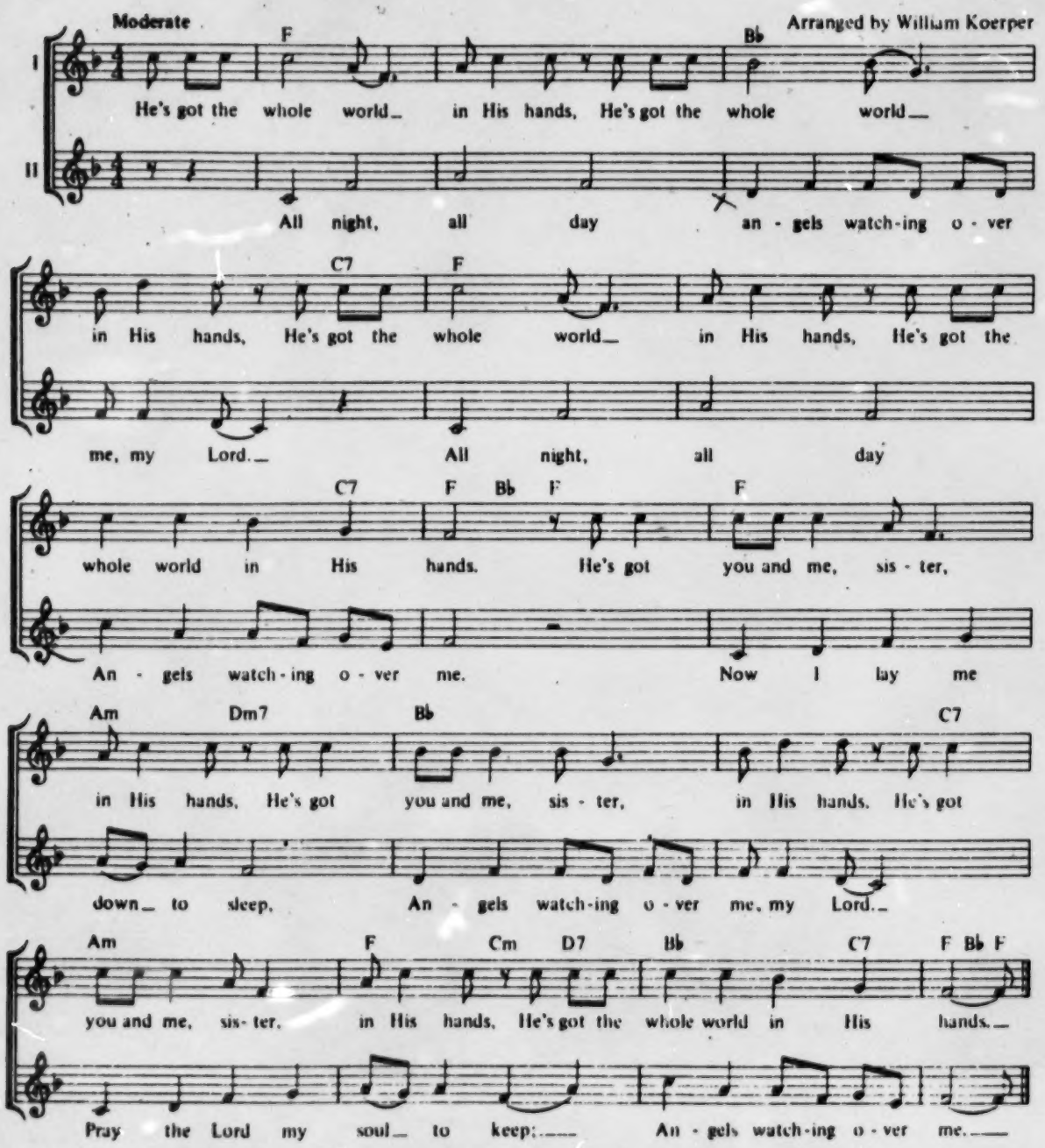
Music by J. Rosamond Johnson

Moderato e maestoso
S.
A.
T.
B.
Moderato e maestoso
mf
sfz
mf
Lift ev - 'ry voice and sing Till earth and
God of our wea - ry years, God of our
mf
mf
heav - en ring, Ring with the har - mo - nies of Lib - - er -
si - lent tears, Thou who hast brought us thus far on the

8088-3

Copyright renewed MCMXLIX by Edward B. Marks Music Corporation. Used by permission.

Reprinted by Permission

ty; Let our re - joic - ing rise High as the list - 'ning
way; Thou who hast by Thy might, Led us in - to the
sf z
skies, Let it re - sound loud as the rol - - ling sea.
light, Keep us for - ev - er in the path, we pray.
pp
Sing a song full of the faith that the dark past has taught us.
Lest our feet stray from the pla - ces, our God, where we met Thee.
pp
pp
f

rall. e molto cresc.
allargando
Sing a song full of the hope that the pres - ent has brought
Lest our hearts, drunk with the wine of the world, we for - get
sfz
rall. e molto cresc.
allargando
ff Tempo I
sfz
us. Fac - ing the ris - ing sun of our new day be -
Thee. Shad - owed be - neath Thy hand, May we for - ev - er
ff Tempo I
sfz
ff
sfz
8va
gun. Let us march on till vic - to - ry is won.
stand. True to our God, True to our na - tive land.
ff
ff
ff

All Night, All Day
He's Got the Whole World in His Hands

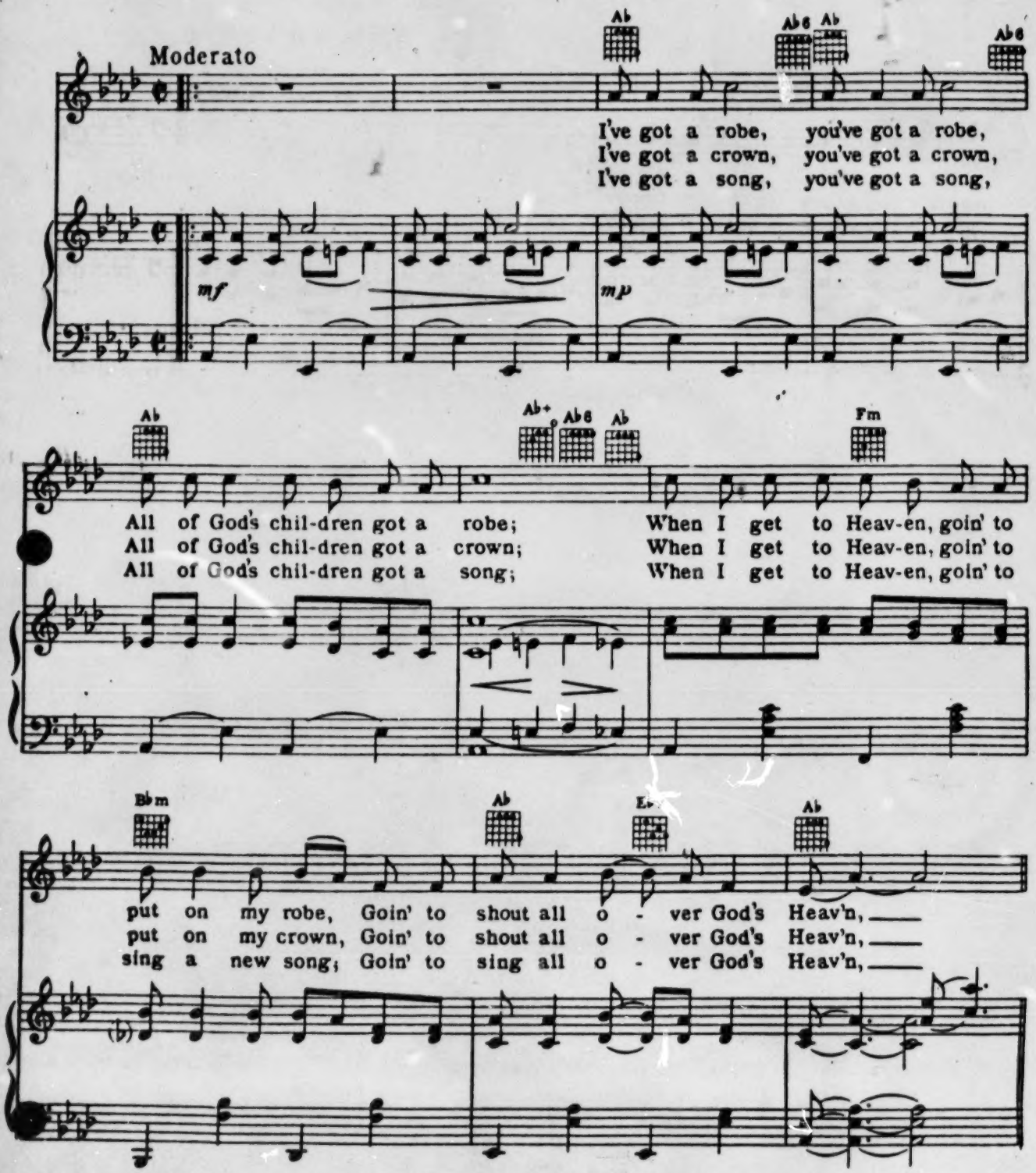
Partner Songs — Traditional Spirituals

Moderate
Arranged by William Koerper
I
II
F
B♭
He's got the whole world_ in His hands, He's got the whole world_
All night, all day an - gels watch-ing o - ver
C7
F
in His hands, He's got the whole world_ in His hands, He's got the
me, my Lord._ All night, all day
C7
F B♭ F
F
whole world in His hands. He's got you and me, sis - ter,
An - gels watch-ing o - ver me. Now I lay me
Am
Dm7
B♭
C7
in His hands, He's got you and me, sis - ter, in His hands, He's got
down_ to sleep, An - gels watch-ing o - ver me, my Lord._
Am
F
Cm
D7
B♭
C7
F B♭ F
you and me, sis- ter, in His hands, He's got the whole world in His hands._
Pray the Lord my soul_ to keep:___ An - gels watch-ing o - ver me.___

Used by permission of William Koerper.

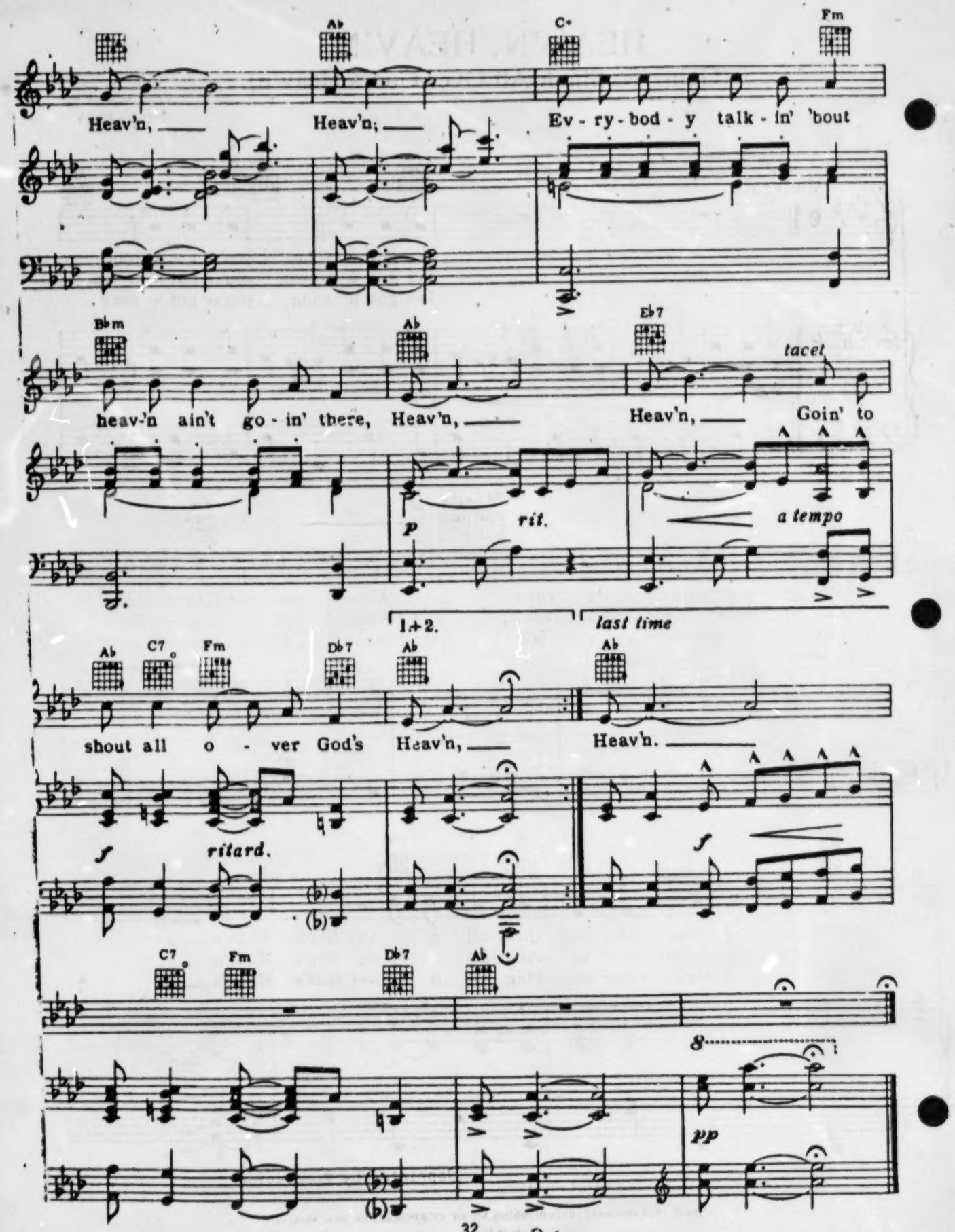
Reprinted by Permission

HEAV'N, HEAV'N

(Goin' To Shout All Over God's Heav'n)

Transcription by
HUGO FREY

Moderato
Ab
Ab6
Ab
Ab6
I've got a robe, you've got a robe,
I've got a crown, you've got a crown,
I've got a song, you've got a song,
mf
mp
Ab
Ab+
Ab6
Ab
Fm
All of God's chil-dren got a robe;
All of God's chil-dren got a crown;
All of God's chil-dren got a song;
When I get to Heav-en, goin' to
When I get to Heav-en, goin' to
When I get to Heav-en, goin' to
Bbm
Ab
Eb
Ab
put on my robe, Goin' to shout all o - ver God's Heav'n,
put on my crown, Goin' to shout all o - ver God's Heav'n,
sing a new song; Goin' to sing all o - ver God's Heav'n,

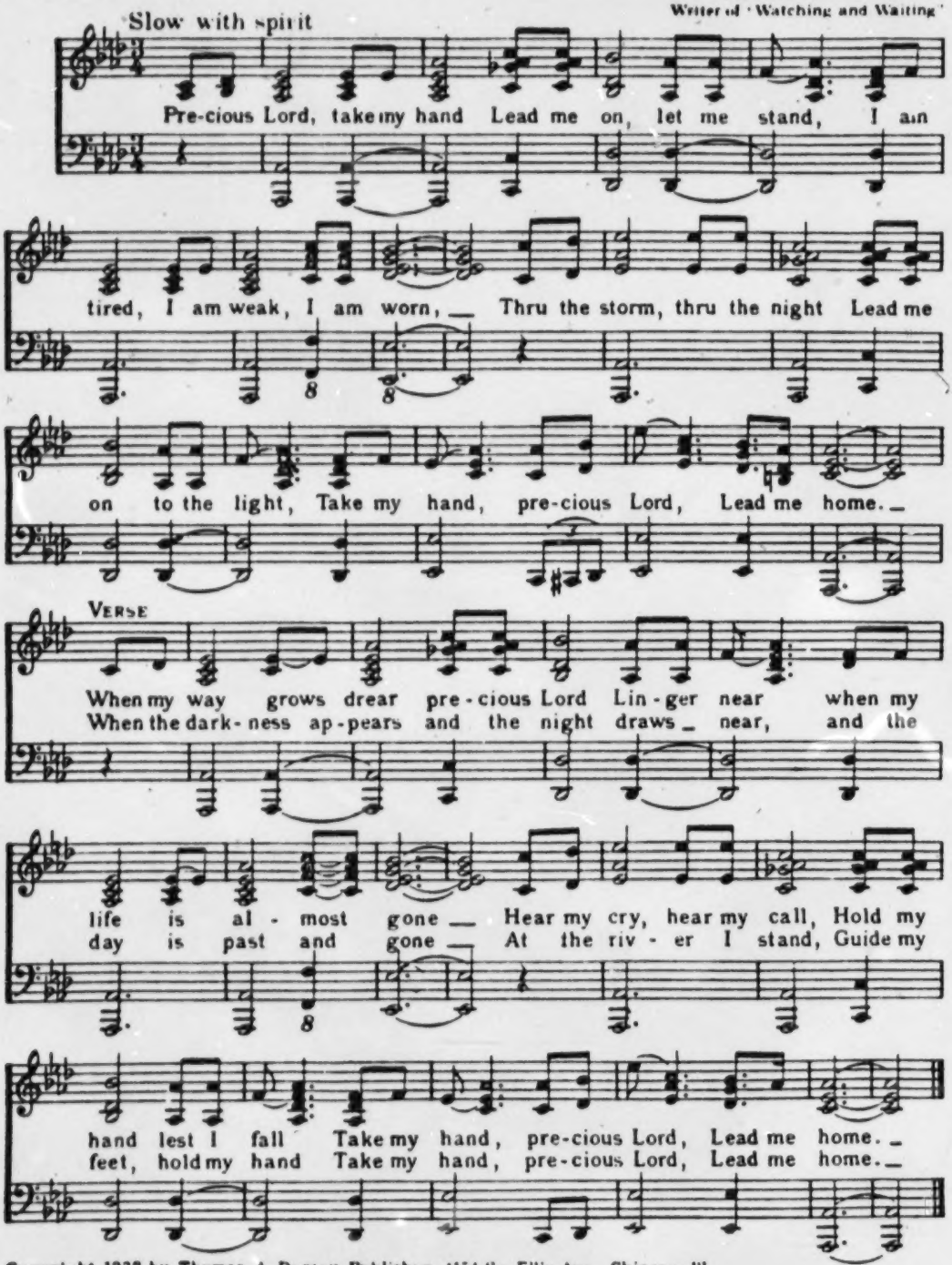
Reprinted by Permission

Copyright © 1924 (Renewed 1952) ROBBINS MUSIC CORPORATION, New York, N.Y.
Made in U.S.A.

Ab
C+
Fm
Heav'n, Heav'n, Ev - ry - bod - y talk - in' 'bout
Bbm
Ab
Eb7
tacet
heav-'n ain't go - in' there, Heav'n, Heav'n, Goin' to
p
rit.
a tempo
1.+2.
last time
Ab
C7
Fm
Db7
Ab
Ab
shout all o - ver God's Heav'n, Heav'n.
f
ritard.
f
C7
Fm
Db7
Ab
8
pp

Take My Hand, Precious Lord

A DORSEY SONG

As sung by Mrs. Emma L. Dayn, Shreveport, La.

Words and Arr. by
THOMAS A. DORSEY
Writer of "Watching and Waiting"

Slow with spirit
Pre-cious Lord, take my hand Lead me on, let me stand, I am
tired, I am weak, I am worn, Thru the storm, thru the night Lead me
on to the light, Take my hand, pre-cious Lord, Lead me home.
VERSE
When my way grows drear pre-cious Lord Lin-ger near when my
When the dark-ness ap-pears and the night draws near, and the
life is al-most gone Hear my cry, hear my call, Hold my
day is past and gone At the riv-er I stand, Guide my
hand lest I fall Take my hand, pre-cious Lord, Lead me home.
feet, hold my hand Take my hand, pre-cious Lord, Lead me home.

Copyright 1938 by Thomas A. Dorsey, Publisher, 4154 So. Ellis Ave., Chicago, Ill.
All rights reserved including the right of public performance for profit.

Printed in U.S.A.

Used by Permission

Do not print ballads of these songs - Penalty

Reprinted by Permission

IV. ART

African art is highly original since it often expresses some religious feelings and legends of its people. Masterpieces were produced in bronze, wood, ivory, and terra cotta; while everyday objects were enhanced by gold and silver. Magnificently woven baskets, cloth, tapestries and mats exemplify a high degree of artistic sensitivity and skill. African masks are displayed today for their aesthetic value, however, they were once worn to celebrate harvests, religious or political functions, and other social events. These masks represented the various spirits and gods and had no meaning except in movement, as a part of the rites for which they were intended.

For more than a century, the enslaved Blacks were denied expression of their traditional artistry and culture. However, their talents in woodcarving and metalsmithing are evidenced in the elaborate woodworking of Antebellum plantation houses, and the intricate wrought iron grille work of New Orleans. When Black Americans began to paint, they seldom used Black subjects, instead, they imitated the European painters. By mid 19th century the genius of Black art began to emerge with Robert Duncanson, an accomplished painter whose work "Blue Hole," can be seen today in the Cincinnati Art Museum. Foremost Black sculptor, Edmonia Lewis is considered among the "greats" of American Art. The establishment of the Federal Arts Project (FAP) and Works Project Administration (WPA) during the 1930's allowed the opportunity for Black talent to come into its own.

LESSON PLAN

Goal : The student will see and draw pictures of the Masai shield.

Materials: African Culture Series: Native Artifacts : one from the Children's Museum, Detroit Public Schools
(For further information on African artifacts, contact the Afro-American Museum located at 1553 W. Grand Blvd, 899-2500)

Procedure: The teacher will present the pictures of the Masai shield and explain or read the information about it. The children will then make their own. The teacher might want to make her own sample first.

Options : The devil mask or others might be used instead.

MASAI SHIELD AND SPEAR

The buffalo hide shield and the iron spear are the proud possessions of the Masai warrior. The shield has painted designs of white, red, black, and gray which indicate the warrior's clan and age group. The warrior paints his own shield using a stick for a brush and paints made from ochre, charcoal, and red-colored stone. The buffalo hide used to make the shield comes from the Dorobo people who hunt and kill this animal and trade it to the Masai for food. The iron spear is made by the blacksmiths, called kunono, who belong to the Kipuyoni clan.

The warrior is called a moran or protector of cattle. A boy joins the junior group when sixteen years of age and spends ten to fifteen years as a moran. He becomes a full-fledged warrior upon showing his courage in hunting the lion by grabbing its tail or spearing it close up. The lion's mane becomes his badge of courage and is worn as a headdress after it is earned. Deeds of bravery are recorded by designs on the shield called sirata. Although lion hunting is forbidden by the government today, it is still done more or less secretly because of its importance in tribal life.

The Masai are cattle herders who live mainly in Kenya and Tanzania. Their diet consists of milk and blood from their cattle. Meat is rarely eaten They live in round huts of clay plastered over a woven framework. These huts are built in groups called a kraal. The enkang or kraal of the family groups moves every six to eight months but the manyatta or warrior's kraal remains in the same place for two or three years. After completing his years as a warrior, a young man is free to marry and join the family kraal.

The Devil Mask of Guinea is worn during ceremonies performed to control the spirit world

39

DEVIL MASK FROM GUINEA

This dance mask is twenty-two inches high, stained black and decorated with cloth, cowry shells, horns, and a fringe of raffia. It represents a kind of devil who might assist in the control of the spirit world.

Throughout Africa the mask is found in endless variations of styles and materials. The basic material is wood, although copper, ivory, and fiber are used, too. The wood masks are fine examples of the carvers' skill, as they use only simple iron adzes and knives. Decoration is done in a great many ways from burning-in small details to painting and adding all kinds of things. There are several styles of masks: face masks like this devil mask; helmet masks carved from a piece of tree trunk to fit over the head; headdress masks worn on top of the head like the famous antelope of the Bambara tribe; hand masks held in front of the face; and miniature masks worn as pendants and usually associated with secret societies.

The uses of masks are as varied as their styles. When boys and girls are initiated into adulthood, they play an important part in the ceremonies. Secret societies use masks in their rituals. Medicine men wear them to assist in curing patients. Many others, representing animals found in tribal lore, spirits and ancestors, are used in dances and ceremonies for the purpose of communicating with the unseen world.

HAIR STYLE

Corn Rowing (Worn by both men and women)

Ancient African hair-grooming technique: Part short hair into rows, creating the pattern as you go along. Pick up small pieces of hair and with an underhanded motion, braid only the part near the scalp. Add the next closest pieces and interweave same until the row is completed. Tight braiding keeps the ends together. The whole look is so neat and free of upkeep that it can be worn from seven to ten days.

Tip: Wash hair first and oil it. In addition, wear medium braids overnight to prestretch.

HAIR STYLE

Afro or Natural (Worn by both men and women)

The hair should first be washed. It can then be towel-dried or blow-dried. Before drying, add a little oil to the hair. While drying, comb or "pick" hair into shape. Shape may be molded with hands after hair is fully dry.

V. Food

Afro-American Food Legacy

Afro-Americans have been developing a unique cuisine for over three hundred years, with pork as one special ingredient. While it is true that you cannot make a silk purse out of a sow's ear, Afro-Americans have proved that they can make delicious dishes from every part of the pig. Chitterlings, hog snouts, barbecued spareribs all are included in the Afro-American diet and are dubbed "soul food." American Indian, European and Creole influences have also contributed to the development of this unusual cuisine.

As blacks were brought to America from many parts of Africa, including Zanzibar, Kenya, Nigeria, Burundi, Ethiopia, Dahomey, Chad, Guinea, Ghana and the Congo, they carried the memory of foods and dishes distinctive to their homeland.

The descendants of these first Afro-Americans used many traditional foods of Africa and modified the dishes so that they were no longer African but Afro-American. Because of these culinary wizards, the red bean soup of Zanzibar, the bean stews of Kenya, the black-eyed peas of Nigeria and the bean dishes of Berundi have been transformed into such dishes as ham hocks with black-eyed peas or "hopping John." In addition, the African method of cooking spinach has been adapted to American turnip greens, Kale, collards or mustard greens. Also, the gumbos of Africa changed from bland stews with okra into the American version using tomatoes and rice.

Included in Black heritage, but separate from Afro-American cooking, is what is commonly called soul food. This type of cooking uses not only African traditions but also the food influences of the American Indian and European white sharecropper. It developed out of the limited resources of all these groups, which means it included lots of fresh vegetables, chicken, cornmeal, game, and whatever parts of the hog and cow that was rejected by those who could afford to be choosy. Some of the most famous foods (soul) are chitterlings, hoecakes and opossum.

These two food heritages have only recently been published, having been passed down the generations by word of mouth. Thus, they are perhaps less well known to most Americans than other food customs. Both have added depth and variety to national cuisine.

Sample Recipes

HOE CAKE--ON A HOE

Stand in the shade near the edge of the field.
Light a fire from whatever brush and twigs there may be.
On the greased blade of your hoe, mix meal and water until it is thick enough to fry. Add salt if you remembered to bring any. Lean the hoe into the fire until the top side of the bread bubbles. Flip it and brown the other side.
If you do it without a hoe, you have to make suitable changes in the kitchen. (Use a skillet instead.)

BLACK-EYED PEAS AND RICE

1/2 pound sliced salt pork
2 quarts water
1 pound dry black-eyed peas
1 1/2 cups long-grained rice

Fry salt pork in Dutch oven to render fat.
Remove pork from fat with slotted spoon, add water, black-eyed peas, cover and cook over low heat. After 1 hour of cooking, test peas for taste and add salt if needed. When peas are tender, add rice, cover and simmer until water is absorbed.
Serves 10 to 12.

MIXED GREENS

4 pounds mustard greens
4 pounds turnip greens
2 red pepper pods
1/2 pound unsliced slab bacon
2 teaspoons salt
2 quarts water

Wash greens thoroughly, cut off tough stems and discard any yellowed or damaged leaves. Cut up greens by rolling several leaves together and slicing with sharp paring knife. Place greens in large Dutch oven, add pepper pods, bacon, salt and water. Cover and bring to rapid boil, then simmer about 2 hours until greens are done. Serves 10 to 12.

OLD-FASHIONED SOUTHERN NECKBONES

10 pounds fresh pork neckbones
3 quarts water
4 beef or chicken bouillon cubes
4 cups coarsely chopped onion
4 tablespoons salt
1 tablespoon black pepper
2 teaspoons crushed red pepper
1 teaspoon thyme leaves
12 fresh carrots (peeled and halved)

Wash neckbones thoroughly in cold water and place in large pot. Pour in water, add bouillon cubes, onions, salt, black pepper, crushed red pepper and thyme. Cover pot and bring to rapid boil; lower flame and simmer until meat is tender and pulls away from bones easily (about 3 hours). Add carrots during the last 1/2 hour of cooking. Serves 10 to 12.

PECAN YAM PIE

1/3 cup softened butter
1/3 cup firmly packed brown sugar
1/2 teaspoon salt
1 1/2 cups boiled mashed yams
4 beaten eggs
3/4 cup dark corn syrup
1 1/2 teaspoons vanilla extract
1 cup halved pecans
1 unbaked 9-inch pastry shell

Heat oven to 350. Cream butter, sugar and salt in a large mixing bowl until fluffy. Combine yams, eggs, corn syrup, vanilla extract, and pecans in medium-sized bowl; add to butter mixture and blend well. Spoon mixture into pastry shell. Bake 50 to 60 minutes or until knife inserted in center comes out clean. Serves 6 to 8.

Note: Please use yams; yams are finer in texture than sweet potatoes, are moister and sweeter and have a reddish skin. The flesh is orange-colored and are somewhat larger.

Lesson Plan

K-12

Goal: The students will enjoy the African influence in Afro-American cooking by cooking and eating Afro-American recipes.

Materials: See recipes for the different ingredients.

Procedure: The teacher might prepare the students for this activity by reading the passage on Afro-American Food Legacy. Explain what may be made. Each child might be assigned a certain item to bring or to stir.

Adaptation: If the class is too young or the necessary equipment is not available these foods might be purchased and merely sampled by the students or parents might be asked to assist or supply the food. Not all recipes need to be made at the same time.

VI. GAMES

African ancestry and European influence can be seen in the ring and line games played by Black children. These games are often passed down from child to child and have minor variations. They are often accompanied by handclapping and body movements, suggesting the African traditions.

LESSON PLAN

K-12

Goal : The students will learn the verses necessary for playing the games and enjoy playing them. The older students (high school), might learn them and teach them to younger students.

Material: Jump rope
One small can

Procedure: The teacher will go over the rules to any one game she wants the students to play and demonstrate to the children how to play the game. Remember! It should be all in fun.

KICK THE CAN

Equipment: One can or suitable object

Participants: 3 or more people (usually not more than 8)

Directions: To begin, one person is picked to be the guard of the can. The can is placed in the center of a street or alley. The other people run and hide where they cannot be seen. The guard then closes his eyes and counts to twenty by ones. He then tries to find the others who are hiding. When he spots someone he calls out with the words "I see you _____." (Putting in the person's name.) The guard runs and places his foot on top of the can. The person must come out of his hiding place and stand near the location of the can. The can guard then continues this process until he has caught all of the people hiding. If, however, while the guard is looking for one person another can run out of his hiding place and kick the can before the guard can reach the can and call him out, then, everyone who has been captured is free to run and hide again. The last one captured is the new can guard.

"LITTLE SALLY WALKER"

Little Sally Walker
Sitting in her saucer
Weeping and crying for some one to love her.

Rise, Sally, rise!
Wipe ya weepin eyes
Put ya hands on ya hips
Let ya back bone slip
Aww shake it to the east
Aww shake it to the west
Aww shake it to the one you love the best.

The action in this ring-play is directed by the verses. One child is chosen to sit in the circle and pretends to cry while the other children move around her with joined hands. When the verse "Rise, Sally, Rise" is spoken the child in the middle stands, wipes her eyes and puts her hands on her hips and shakes them from one side to another. She stops when the children say "shake it to the one you love the best". The direction her hips are pointing at that time choses the next person for the center. Play continues until all children have had a chance for the center.

"OLE AUNT DINAH"

Ole Aunt Dinah
Sick in bed
Send for the doctor
The doctor said
Get up Dinah
You ain' sick
All you need
Is a hickory stick

Children play this game when jumping rope. One person jumps while all say the verse. When they get to the last verse the children count until the person jumping misses the jump.

"MARY MACK"

Oh Mary Mack, Mack, Mack,
All dressed in black, black, black,
With silver buttons, buttons, buttons,
Up and down her back, back, back.

And I love coffee, coffee, coffee,
And I love tea, tea, tea,
And the boys love me, me, me.

I went to the river, river, river,
And I couldn't get across, 'cross, 'cross,
And I paid five dollars, dollars, dollars,
For the old grey horse, horse, horse.

And the horse wouldn't pull, pull, pull,
I swapped him for a bull, bull, bull,
And the bull wouldn't holler, holler, holler,
I swapped him for a dollar, dollar, dollar.

And the dollar wouldn't spend, spend, spend,
I put it in the grass, grass, grass,
And the grass wouldn't grow, grow, grow,
I got my hoe, hoe, hoe.

And the hoe wouldn't chop, chop, chop,
I took it to the shop, shop, shop,
And the shop made money, money, money,
Like the bees made honey, honey, honey.

See that yonder, yonder, yonder,
In the jay-bird town, town, town,
Where the women gotta work, work, work,
Till the sun goes down, down, down.

Well, I eat my meat, meat, meat,
And I gnaw my bone, bone, bone
Well, good-bye honey, honey, honey,
I'm going on home.

The children usually stand in line facing each other. They all sing and clap their partner's hands.

VII. HOLIDAYS

Black Americans observe the same holidays and religious observances as others in the Western world. However, the following days are of special importance: 1) Afro-American History Week, usually celebrated in February. This is a week set aside to honor and recognize the accomplishments Black Americans have made in the U.S. and the world. 2) Martin Luther King's birthday on January 15th. He was a non-violent crusader who organized Blacks in effective boycots against racist practices. 3) Malcom X's assasination on February 21st. He was a courageous leader whose concern for justice for all people was very effective in stressing pride in one's self and one's culture. 4) African Liberation Day, May 25th, and 5) Kawanzaa Day on December 26th.

Lesson Plan

5 - 8

Goal: The students will use positive adjectives to describe Malcom X and Martin Luther King.

Material: The Man Malcom X and"I have a Dream....." Dr. Martin Luther King Jr., bulletins published by the Detroit Public Schools.

Procedure: The teacher will read sections from the above bulletins and afterwards ask the children to use positive adjectives to describe these men.

Lesson Plan

High School

Goal: The student will read and discuss Malcom X's ideas about revolution.

Material: Answer to question on revolution given to Malcom X on a phone-in panel show, "Contact," from Malcom X Speaks, edited by George Breitman, p. 183.

Procedure: Have the students read the answer to the question on revolution and discuss their thoughts in an informal manner about Malcom X and their opinions on revolution.

- -

Malcom X' answer to the question on revolution:

"..... when you respect the intelligence of Black people in this country as being equal to that of whites, then you will realize that the reaction of the Black man to oppression will be the same as the reaction of the white man to oppression. The white man will not turn the other cheek when he's being oppressed. He will not practice any kind of love of a Klan or a Citizens Council or anyone else. But at the same time the white man is asking the Black man to do this. So all I'm saying is, I absolutely believe the situation can be changed. But I don't think it can be changed by white people taking a hypocritical approach, pretending that responsible leaders, trying to make white people think that Black people are patient and long-suffering and are willing to sit around here a long time or a great deal of time longer, until the problem is made better."

Malcom X Speaks: Selected Speeches and Statements. The Man Malcom X. Detroit Public Schools, Community Relations, latest revised edition.

Optional Lesson Plan

High School

Goal: The students will dramatize the phone-in panel show with Malcom X and Stan Bernard.

Material: The book Malcom X Speaks, edited by George Breitman, P. 178. See The Man Malcom X (Detroit Board of Education, op. cit.

Procedure: The students will each take parts of the interview and dramatize the panel show.

54

EVALUATION FORM

To the user:

Please fill out this form after using this guide with your students.

Title of Publication _____.

Grade of students with whom guide was used _____.

Ethnic groups of students _____.

Which section was most useful? _____.

Why? _____

_____

What additional information do you feel should be included in future editions?

_____

_____

What would you delete in future editions? _____

_____

_____

In what way were the activities beneficial to your students? _____

_____

_____

What suggestions do you have for future editions? _____

_____

_____

Please return to:

Department of Bilingual Bicultural Education, Room 922
Schools Center Building
5057 Woodward
Detroit, MI 48202

This information optional.

_____
Name

_____
Position

_____
School

VIII. BIBLIOGRAPHY

Adams, Russell L. Great Negroes Past and Present. Chicago, Afro-Am Publishing, 1964.

Courlander, Harold, Afro-American Folklore, New York, Crown Publishers Inc. 1976.

Davis, Arthur P. and Redding, Saunders. Cavalcade, Negro American Writing from 1760 to the Present. Boston, Houghton Mifflin, 1971.

Green, John M. Negroes in Michigan History. John M. Green, Editor, Publisher.

Hurst, Charles. Higher Horizons in Speech Communication, Book 1. Boston, General Electronic Laboratories, Inc.

Levitt, Morris, Furman, Roger, Harris, Middleton and Smith, Ernest. The Back Book. New York, Random House, 1974.

Morsbach, Mabel. The Negro in American Life. New York, Harcourt, Braceand World, 1967.

Patterson, Belle. Posner Presents Belle on Beauty. New York. Popular Library, 1973.

Patrick, John. The Progress of Afro-Americans. Westchester, Benefic, 1969.

Spangler, Earl, Ph.D. The Negro in America. Minneapolis, Lerner, 1969.

Warren, Francis H. Michigan Manual of Freedmen's Progress. Act 47, Public Acts 1915, Detroit, Michigan, 1915. John M. Green, Editor Publisher

Williams, Lee, Hare, Julia, Slade, Miranda and Wiley, Bell. A Probe Into Leadership, Images of Black Americans. New York, Harcourt Brace Jovanovich, 1971.

_____, The Horizon History of Africa. New York, American Heritage Publishing Co. Inc. 1971.

_____, Afro-American Sings. Detroit, Detroit Public Schools, 1971.

_____, Psycholinguistics Oral Language Program, a Bi-Dialectal Approach, Experimental Edition, Part 1. Chicago Public Schools, 1968.